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The issue of the JOURNAL OF PEDAGOGY for October, 1898, completes the eleventh volume of the magazine. It has been the aim of the editor to conduct an educational magazine solely in the interest of sound education and correct teaching, and that there is a place for such a journal is shown by the cordial support the publication receives from the educational leaders of the country.

Professor M. V. O'Shea, University of Wisconsin, says: "I have become very favorably impressed with the high character of the editorials and contributions of the JOURNAL OF PEDAGOGY. It occupiesa dignified and exalted position in educational journalism in our country, and I wish that every one interested in the problems of modern education,—teacher, parent, and citizen,—might have opportunity to peruse its pages. One may be sure to find educational matters discussed in this journal in a broad, scholarly fashion, and at the same time in a cultured, pleasiug style, characteristics which pedagogical writing too frequently lacks."

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MUSICAL INTERESTS OF CHILDREN.*

To ascertain what songs children like and their reasons, the following questions were asked: I. What one song do you like best? Give your reason. II. Name some other songs you like and tell why you like them.

The papers of 2,000 children, one hundred boys and one hundred girls of each age, covering the ages from seven and under, to sixteen and over, were collated with the following results. They were collated as First Choice, Other Choice, Favorite Songs, Reasons. The songs were classified as:

I. Social, including Folk, Negro, Home, School, Love.

II. Religious, including Church, Sunday-School, and Christmas.

III. National, including Patriotic and War.

IV. Street.

V. Miscellaneous, including Sea, Opera, College.

The same classification was used for first and other choice. Of the 2,000 children only four failed to make a choice, two boys, because they could not sing, said they had no favorite song. Two girls could not make a choice of a favorite song, but gave a list of several they liked.

SOCIAL SONGS.

Under *Social* the two largest subdivisions are *Home* and *School*. The Home songs at the age of seven and under are lullabies and baby songs. Twenty-two per cent. of the girls and 12 per cent. of the boys of seven choose these. Eighteen per cent. of the girls and 15 per cent. of the boys of eleven are the

*In the preparation of this paper I wish to acknowledge the assistance by notes and suggestions of Mr. Will S. Monroe, of the Westfield, Massachusetts, Normal School.

For test papers from pupils I am indebted to teachers and superintendents in the following cities and towns: Boston, Springfield, West Springfield, Chicopee, Monson, Brimfield, Warren, West Brookfield, Acto, Harvard, and Sturbridge, Mass., Newport, R. I., and Stamford, Ct.

maximum. In all 14½ per cent. of the girls and 7 per cent. of the boys choose Home songs. After seven years, "Home Sweet Home" is the favorite, a greater number of boys than girls choosing it, 4 per cent. in all.

School songs begin with 43 per cent. each at seven years, going down to 2 per cent. of the girls and 5 per cent. of the boys at 16 years. Nineteen per cent. of the entire number choose School songs. It was impossible to determine the favorite as School songs are local. In general they applied to Nature; "Spring," "Robin's Come," "The Violet," "Who Is That Kissing our Baby?" Some of the tests were given about Christmas and among the younger children the choice was largely of Christmas songs learned at school. School songs, as such, do not have much hold upon the children, as the decrease in per cent. shows. Of the 1,445 School songs chosen, both first and other choice, about one-half are chosen by children under 10 years.

Negro melodies appear stronger with the boys than with the girls, in the ratio of 2 to 1. Many chose darky songs but they are classified under Street songs. "Swanee River" is the favorite, then "Massa's in the Cold, Cold, Ground." In my own school I gave the test in November. To see what the children would write after a few months had passed, I gave the test again in March. During the winter we had learned, among other songs, "Swanee River." Thirty-three per cent. of the children made the same choice as at first, usually "America," but 33 per cent. chose "Swanee River." The second choice was, on the whole, better than the first.

RELIGIOUS SONGS.

Religious songs commence with 2 per cent. of the girls and 6 per cent. of the boys at 7 years. At 13 years it is 23 per cent. of the girls and 6 per cent. of the boys, at 16 years, 27 per cent. of the girls and 21 per cent. of the boys. In all, 18 per cent. choose Religious songs. "Nearer, My God, to Thee" leads the list, then "Holy City" and "Jesus, Lover of my

Soul." I found the greatest number of Religious songs among the children who probably hear the best music. "Ave Maria" and "The Palms" were chosen by several girls, "The Messiah" by a good number of boys. Christmas songs are classed under Religious. Fourteen per cent. of the girls and 10 per cent. of the boys of seven years, 21 per cent. and 13 per cent. at 8 years, 4 per cent. and 8 per cent. at 10 years, none above 14 chose Christmas songs. "Hang up the Baby's Stocking" was the favorite.

NATIONAL SONGS.

Patriotic and War songs form a large part in the choice of both boys and girls. Beginning with 13 per cent. of the girls and 18 per cent. of the boys at 7 years, the maximum for the girls is reached with 29 per cent. at 12 years, and for the boys 40 per cent. at nine years. In all, 20 per cent. of the girls and 35 per cent. of the boys choose Patriotic songs. "America" leads, with 13½ per cent. of the girls and 20 per cent. of the boys. "Star Spangled Banner" comes next, a few choose "The Marseillaise." "Marching Through Georgia" and "Yankee Doodle" lead the war songs.

STREET SONGS.

Street songs commence with 3 per cent. of the girls and 5 per cent. of the boys at 7 years. The maximum is 16 per cent. at 14, with the girls and 18 per cent. of the boys at 15 years. At the age of 16, it falls to 4 per cent. of the girls and 7 per cent. of the boys. Seven per cent. of the girls, 10 per cent. of the boys choose Street songs. While many of these are Darky songs, they could not be classed as Negro melodies. "There'll be a Hot Time in the Old Town To-night," "My Gal's a Highborn Lady," "Rosy O'Grady" are the favorite Street songs.

MISCELLANEOUS.

Under Miscellaneous are classed Opera music and songs of the Sea, also College songs,—though the latter might have been classified as social. The Opera music includes airs from

"William Tell," "Robin Hood," and "Jack the Beanstalk," and came from the older children. "Anchored" was undoubtedly learned at school, as the choice was, for the most part, in one school, but since so many gave as a reason that it was a song of the Sea, I classified it as such. There were several other songs of similar nature chosen.

REASONS.

Under Reasons, "Like the music" comes first with the girls, 20 per cent. With the boys, "Patriotic" leads, 18.4 per cent. "Nice, pretty, or sweet" comes second, 18.8 per cent. of the girls, 16.4 per cent. of the boys; "Association," 15 per cent. of the girls, 13 per cent. of the boys; "Like the words," 11 per cent. of the girls, 4.6 per cent. of the boys; "Patriotic," 10 per cent. of the girls; "Like the music," 15.9 per cent. of the boys; "Religious," 3 per cent. of the girls, 2.8 per cent. of the boys; "Lively," "Sad," 4 per cent. each of the girls, of the boys, *10 per cent. lively, 1 per cent. sad.*

"Like the music" or "melody" begins with 6 per cent. at 7 years, increasing to 29 per cent. at 16 years, with the girls; with the boys increasing from 10 per cent. at 7 years to 20 per cent. at 16.

"Nice, pretty, sweet" reaches the maximum at 8 years, 44 per cent. of the girls, 33 per cent. of the boys. With the girls it falls to 4 per cent. at 16 years, with the boys to 6 per cent. "Association" is strongest with the girls at 7 years, 32 per cent., least at 11 and 16, 10 per cent. For the boys the maximum is 19 per cent. at 13 years, 15 per cent. at 16 years. "Like the words" increases from 2 per cent. to 25 per cent with the girls. With the boys the maximum is 8 per cent. at 10 years.

Patriotic reasons are given most by girls of 12 years, 19 per cent., by boys of 11 and 15 years, 26 per cent. "Sad" is given as a reason by 12 per cent. of the girls of 14 years and by 6 per cent. of the boys of 12 years; "Lively," 9 per cent. of the boys of 15, 8 per cent. of the girls of 11. Of Religious

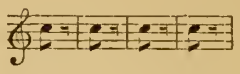
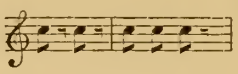
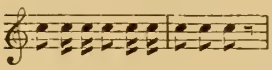
reasons, the maximum is 9 per cent. of the girls at 13 years and 9 per cent. of the boys at 16. Gurney in "Power of Sound" says: "Should you ask a man what he thought of a beautiful building, he would give you some true reason, but catch him whistling an air from Mozart, and ask him why he likes it. He will say, 'Because it is sweet,' and probably think you a fool for the question." About 20 per cent. of the children gave this reason. Just what they mean is hard to decide, but probably that the music is pleasing. We notice that this indefinite reason decreases as the children grow older and that it is less with the boys than with the girls.

Words and music together form a strong reason. A girl of 16 chooses "The Psalms" on account of the depth of the music and the religious sentiment. A boy of 13 says, "I like Home Sweet Home, Star Spangled Banner, and America because they have a sweet melody and excite me to like music more." "Anchored" is chosen by a large number who give as a reason that the words and music seem to belong to each other. A girl of 16 chooses "Tyrolese Chorus" because the words suit the music. The majority of those who chose Negro melodies gave "melody" as the reason.

The choice of songs on account of the words falls below that on account of the music, but increases from 2 per cent. to 25 per cent. of the girls. "Lively" or "Fast" and "Sad" or "Slow" are about even. I found often on the same paper a balancing, as it were, of "lively" against "sad" or "slow;" "long" against "short;" "sung often" against "not often sung." For example: "I like Home Sweet Home because it is sung slowly," and "The Only Pebble on the Beach because it is sung fast," from a girl of 10. Another from a girl of 11, "I like the Lost Chord because it is sung often," and "What the Bluebird Said because it is not often used."

TIME OR RHYTHM.

Time or rhythm is very strong among the savage tribes. Among many tribes it is time only, harmony is wanting. One

characteristic of rhythm especially marked in the superior musical development of man, and taking us back to primeval times is the dual balance—commencing with  then developing into  and finally into  This is the tune the child plays on his first drum. However simple or complicated the arrangement of notes within the bars, the number is based on two or a multiple of two. We are made symmetrically, two sides externally alike. This results in alternate motions with each side. Thus all external movement is double. If we had three arms and three legs, our melodies would be based on the number three. The sense of rhythm is so essentially a sense of movement we cannot doubt the early connection of music and dancing.

Any one who watches himself or other people as they listen to music will perceive that the pleasure is often enhanced by actual rhythmical movement. Even if no actual movement occurs the tendency is there. These impulses toward movement are no sufficient reason for our being pleased with melody; they do not belong to the æsthetic region at all. To recall a tune, with many people, the rhythm is revived first, the melody follows. Time, or rhythm, as a reason, came out prominently on the children's papers. From the youngest to the oldest, *movement* was strong. A girl of 16 writes, "I like Three Grenadiers for the swing and rhythm of the words and music." Many of the street songs were chosen for their time, they are lively. The dance instinct, too, appeared. "I like Hot Time in the Old Town, because it is a fine two-step." The same reason for choosing this song was given by several of the girls. That some children prefer a certain time or movement to others is often proved. One little child could be quieted only by the tune of "Maryland, My Maryland;" it was the rhythm of that particular tune which she liked. Among the savage tribes

dancing and music are almost inseparable. One traveler among the North American Indians said he could but wonder by what sentiments their dances were actuated, their grave faces were in such striking contrast to their rapid movements. The Bushman sings while he dances, swaying his body in time with the music, nor does he cease, till exhausted he sinks to the ground. Among many tribes dancing is a part of a religious rite. The symphony is a development of the dance melody. It has been explained that the auditory nerves stand in so close connection with the spinal cord that we may say dancing is a sort of reflective motion caused by music. Laura Bridgeman perceived rhythm, arrangement and loudness of tone through the vibrations of the soil.

PATRIOTIC REASONS.

Chorley believes national music to have been derived largely from the dance. He says that this class of music has been too much neglected by scientific teachers and historians who have considered it in the light of raw material. Eleven per cent. of the girls and 18 per cent. of the boys made their choice for patriotic reasons. There were a few who chose "God Save the Queen" as their country's song, one who chose "Dixie" as the patriotic song of the South. A boy of 13 says, "The song that I like best is the Marseillaise. I like it because it rouses me up, and the words express just what you feel. I also like Battle Hymn of the Republic and Austrian National Hymn because the words mean what the people feel." A boy of 16 says, "I like best the French National Hymn. It is so impressive, fiery, a song of freedom, its tune is so grand and corresponds so well with the words. It has such a history behind it and expresses so much that I am always stirred when I hear the brilliant old Marseillaise. I also like the Russian National Hymn, America, the Bulgarian songs for their flowing and gentle tunes and their significance to me as distinctly national." A boy of 14 says, "I like America best, and I think every boy who lives in America ought to choose that song first." The instinct of patriotism is stronger with the

boys than with the girls, the per cent. choosing patriotic songs is large, even with the youngest, 18 per cent. at 7 years. "I choose America or Star Spangled Banner because it is our country's song" was the reason given most often. The fact that boys show greater interest in history than girls do, probably has some connection with their preference for national songs. Among the Sandwich Islanders most of the traditions of remarkable events in their history are preserved in songs. The Greenlanders sing of their exploits in the chase and chant the deeds of their ancestors. Among some of the dwarfs of Africa, songs are improvised describing certain events, but one has never been handed down. Throughout Africa we find a sort of wandering minstrel whose vocation is the glorification of the chief whom he serves. One taught the village youth the songs of his country.

Spencer says that national airs are affected by the natural intonations of speech. The intonation of the Italians is varied and expressive, their melody free and flowing. The Scotch have a more monotonous mode of speech, their tunes, too, are more monotonous. But among savages we do not find the same parallel. The Samoans, Fijians, and other tribes have a pleasant language but rude music.

ASSOCIATION.

One of the most interesting reasons given by the children is "Association." A girl of 16 says, "I think my favorite is Swanee River because I have lived there and heard it sung by an old Negro quartette." Another girl writes, "The Whip-poorwill Song reminds me of my country home which brings only pleasant memories." A boy of 8, "I like Pretty Robin because in summer when we open the window, he sings. A girl of 10, "I like Jesus my Shepherd, Home Sweet Home, and In the Green Woods, because mamma used to sing them to me when I was small." Association with home is very strong. A boy of 11 writes, "I like best I'm a Shepherd of the Valley because it seems like the mountains where I used to

live and where the sheep used to be." A boy of 15 says, "I like Rocked in the Cradle of the Deep because it reminds me of the ocean where I once lived for four years." With the little ones, association with good times at Christmas and at play is strong. A little girl of 6 says, "I like Who is that Kissing Our Baby, because I have a baby at home." A girl of 18 writes that her favorite songs are darkey melodies—the reason, because hearing them when quite young, the memory of the impression she received still lingers. Many gave as the reason for liking a song that they had heard it sung by a good singer. Association with the sense of smell I found. A boy of 12 says, "I like the song of the Pansies because pansies are sweet to smell." Also association with sound. A boy of 7 writes, "I like Jingle Bells because it seems as if you could hear the bells jingling." With the younger ones association with *self* was noticeable. "I like the song of George Washinton because it has the first letter in my name." (George Avery.) A boy of 6 says, "I like Come Children Let Us Sing, because it says *children* in it." A boy of 8, "I like What was the Hotel Worth? because it is a *man's* song." Burroughs in an article on Bird Music in the March ('98) *Century* says: "Bird songs are not music but suggestions of music. The little ditty of the first song sparrow in spring, or the call of the first meadow lark will mean nothing as music if we have no associations with these sounds." A boy of 15 writes, "Upon these warm spring mornings three high notes followed by a canary-like cadanza piped from a gloomy swamp just before daylight, gives me the most pleasure, for the songster is a cheery fellow doing his best to welcome spring,—Song Sparrow."

Association with history is strong—about 2 per cent. preferring national songs because of their association with events in history, as the writing of "Star Spangled Banner" at Fort McHenry and "Marching Through Georgia." Gurney does not believe in association, but says that when an historical association does exceptionally attach itself to music so as to appeal

to the imagination, it is in connection with some particular piece of music, not with the class to which that piece belongs,—that when we hear Ein feste Burg or the Marseillaise, we do not feel there is a psalm tune or that is a march, but if we feel any associated interest at all we say that is Luther's psalm tune—that is the French Revolutionary March.

Movement or motion songs form a small per cent. among the younger children. "I like The Flow of the River because I like to see a river flow." A little kindergarten girl of 6 says, "I like In My Little Garden Bed because the motions are pretty." A boy of 12 says, "I like Star Spangled Banner because it makes me think of a flag waving." Association with the life of people appeared, as, "I like Swanee River because it tells how the people live."

There was a large number who chose songs because "they tell something," or are "real" or "true." A boy of 8 says, "I like the Corn Song, America and the Dancing Leaves because they give me thoughts." A girl of 16 writes, "I like best Jerusalem, because when I am singing it I seem to see what this hymn tells about. "Real" forms about 4 per cent. of their reasons. Gurney says, "That music is popular which arrests people's attention and when heard again compels their recognition,—not that whose highest success is to please the fancy for the moment." The children's idea of popular music, however, is not Gurney's and with their meaning in mind I have classified some of their songs, about 1 per cent. as popular. About the same number chose songs because they were old. A girl of 15 says, "I think Abide With Me is one of my favorite songs because it is one of the songs that last, it is not sung a short time, then never heard of." A boy of 14, "I think old songs are always best for they are known by old folks and most all scholars."

About 4 per cent. of the girls and 2 per cent. of the boys chose songs because they were religious. A boy of 7 says, "I like Jesus Loves Me, 'cause I know he does." Another boy of 7, "I like Dropping Pennies because I like to give pennies to

Jesus." A girl of 14 writes, "I like Nearer, My God, to Thee for the words and for another reason which I would rather not tell." They seem less able to express their reasons for choosing religious songs than others. A boy of 19, "I like Nearer, My God, to Thee,—it appeals to me in a way I cannot explain." A girl of 16 says, "I like The Sailor's Vision because the person who sang it seemed to feel the meaning of the words and music, and at the time it was sung it suited my feelings." One writer makes this distinction between beautiful and unbeautiful music: "We may call beautiful or not certain bits of music which at a particular stage of one's development give him the characteristic pleasure and those which do not." A boy of 18 expresses well what some of the others seem to feel: "I cannot answer the question directly, I think it depends upon our mood whether we enjoy one song more than another." Some of the children express quite strongly the effect certain music has upon them. "I Know that My Redeemer Liveth, from Handel's Messiah is one of my favorite songs. The harmony in this song is very grand. When it is sung by excellent soprano it makes me freezing cold from chills running down my back. I also think that the Pilgrims' Chorus from Tannhauser is very grand. I want to stand on my tiptoes when it is sung,"—this is from a boy of 16. In this connection it is interesting to notice some of the ways in which Primitive people are affected by music. Burchell, a traveler, says: "Music softened all their passions, lulled them into a mild and tranquil state, in which no evil thoughts approached the mind." Among savages the influence of music is more noticeable than among people in higher states of civilization. It may not be stronger or deeper, but it is brought to light in a more natural way. That music is the direct and immediate effect of the feelings of the moment is plainly seen among both savage and civilized people. Gurney says, "I have no right to accuse one who admires what seems to me feeble music, of having his moral nature enervated thereby. We see all sorts of people caring for all sorts of music, but the good obtained comes from the

use made of the pleasure. There are two points respecting the enjoyment of sound. On the one hand coarse and uncultivated natures seem capable of getting enjoyment from sounds which are distressing to others. On the other hand there is no doubt that a set of East end roughs would instantly discover the difference between a perfectly beautiful and a moderately good soprano voice, that is, they show when they get a chance a discriminative delicacy of color, sense, unparalleled in any other region of their sensations." Gurney thinks it would be extremely interesting to know if this taste in sound would be found among savages. Chorley, in his National Music of the World, refers to a visit of some Persian princes to England some twenty-five years ago. They took small pleasure in the opera and its singers. He believes these orientals cannot appreciate beauty of vocal tone in others.

At one time the Marseillaise was sung before an Australian family. At first they seemed confused, then listened attentively, then uttered exclamations of rapture. Who shall say that the brilliancy of this National air did not strike a responsive chord? Light airs sung afterward moved them but little. These people probably could not have told why they liked this particular song.

Mendelssohn says, "What any music I like expresses for me is not thoughts too indefinite to clothe in words, but too definite. If you asked me what I thought of a song, I should say *the song itself* as it stands. If I had in mind definite words I would not utter them to a soul, because *words* do not mean for me what they mean for another,—the song alone can say to me, can awake in him the same feeling it can in another but feelings not to be expressed by the same words."

The way one hears music probably affects its influence. The perception of beautiful quality of tone has no connection with general stimulation and is a matter of the more delicate part of the ear. This would seem to prove that different parts of the ear are appropriated to noises and to tones. We sometimes call unmusical those in whom a musical ear is lacking or

is not perfectly developed, who therefore cannot reproduce or perhaps recognize melodies. Such persons can often derive great pleasure from fine sound, especially from organ music. The study of the children's papers has convinced me that music exists only inside the perceiving subject; it is not beautiful in itself.

Grant Allen gives an interesting case of note-deafness. A young man of 30 who had never taken much interest in music, began to suspect some physical malformation as the basis. He was not able to distinguish between two different notes; in an octave he saw a little difference; between the highest and lowest notes on the piano, he could distinguish unless the notes were played in succession. His ear was very sensitive to non-musical noises, as the scraping of a violin. This sensitiveness served him as timbre to recognize difference in voices. A piano was a musical tone plus a thud and a sound of wire-works, a violin, a musical tone plus a scraping of resin. He could not sing a note correctly. Dissonance was no more unpleasant than consonance. In his ear the organs which in the normal ear are tuned in harmony with a limited range of tones and vibrate in sympathy with waves having the same rate of oscillation, were badly tuned,—the notes near each other did not arouse different sensations, they both stimulated the same fibres.

Galton contrived a whistle for ascertaining the upper limits of audible sounds in different persons. He found a remarkable falling off in the power of hearing notes as age advanced. He tried animals in the Zoological Gardens in London—found cats possessed the greatest power of hearing. Small dogs could hear high notes, large ones could not. His attempts on insects failed. Binet calls the problem of colored audition a puzzle, yet he says 12 per cent. of the people possess it. Baritone and bass voices excite dark sensations, high voices, light.

The vowels have most color, the consonants appear faded. In most test cases *a* is given as red. One lady saw green when she heard Haydn, blue when she heard Mozart, yellow on hearing Chopin, and changes of color when she heard Wagner.

Another has musical visions,—when she hears an oboe she sees a white pyramid, on hearing a 'cello or trumpet she sees a flat undulating ribbon of white fibres. In an orchestra, when the violins strike up, she sees a shower of white dust. It is said that some people when they hear music, see beautiful changing mosaics, the patterns of which have definite connections with the musical chords.

THE KEY.

In the children's papers the preference for certain keys was noticeable. Minor songs have the preference with a few. One girl writes that her choice is minor songs, though she gives no reason. It has been thought that many of the savage tribes sing in a minor key, but it is difficult to say whether they use this more than the major key,—it depends upon the race or perhaps upon the country. Bancroft says that among the natives of Southern Mexico, their jolly songs are sad and their merriest songs melancholy, that is, they appear so to us. The same key expresses to different people very different ideas. In Australia most of their singing is in the woods and the music is in harmony with the sombre nature of the country.

The appearance of minor chords in savage music is of great importance as it was thought people did not use minor chords till the 18th century.

"The study of the musical scale," says Gurney, "gives a concise means of judging of the musical state of a nation." Even in the rudest forms of music there was a scale. At first the use of intervals less than a tone was avoided. During the stone age the instruments had a succession of tones corresponding to a part of our diatonic scale. Many Australians use quarter tones, the Arabs have seventeen notes within the octave and they distinguish strictly between sharps and flats. Engel believes the pentatonic scale easiest for children and primitive people, since he considers it founded on the natural structure of our vocal organs.

Waterhouse went back to the animal kingdom and found a gibbon singing the chromatic scale, affecting the de-

scent with great precision. One writer noticed a bird which sang from eight to twelve notes down the chromatic scale, the last ones prolonged as if meditating.

Simeon Pease Cheney in his book, Wood Notes Wild, Notations of Bird Music, gives numerous illustrations of the melody of birds' songs. He says their music is akin to our own, the same intervals are used, those of the major and minor keys.

Gurney believes that given a good ear and similar chances of becoming early familiar with the same music, two persons however widely they may be separated in other respects of character and intellect, will have a similarity of perception and taste for music. Then we should consider what songs to teach children. I do not wonder that as children grow older and have other music to choose from, they do not select school songs,—many of them are not worth remembering. Fortunately, bad music lacks durability. Street music may be in bad taste, but people take what they can get.

In Pedagogical Review Dr. Reissman of Wiesbaden says: "Folk songs are best of all for children. Music should fit the mood, do not teach spring songs in the fall. Christianity and the Reformation sang themselves into the hearts of the people. The whole soul grows large and strong under the God-idea expressed in music really inspired by religious feeling." Becker writes from Berlin: "The child should take as large a collection as possible of folk-songs from school. The first stage should be by ear. Thirty songs and one hundred chorales by heart, are better for most children than all the power to read music that the school can give. Notes should come in the middle of the grammar school course, but *singing* should come at the beginning. *Home*, *School*, *Church*, *State*, *Nation*,—the song should fit the child's heart and mind." First musical impressions are most important. The songs heard in the home may influence the whole life.

The Origin of Music.

"It is with music as with language, however far we may descend in the order of primitive people, we shall probably find

no race which does not exhibit some trace of musical aptitude and sufficient understanding to turn it to account." Everywhere in Asia civilization has so influenced it that very few traces of original music are to be found, but Chinese music is of most importance. One writer who attempted to study ancient Indian music decided that it was lost, though a few pastoral songs may remain.

Mohammed taught that music was an expedient of the Evil One to ruin mankind. Doubtless this had some influence upon his followers, but many Arabs consider themselves the natural successors of Orpheus.

In Europe the Jews and gipsies are usually considered to possess the most ancient music. Liszt says all Hungarian national music is pure gipsy music. Other writers declare it is borrowed or stolen from anywhere and everywhere. One says that the law of accent of the Hungarian music is the same as that of the Hungarian language and is opposed to the accent of the ancient gipsy language.

In South America the best examples of primitive music are found in Tierra del Fuego; in North America among the North American Indians, and Eskimos whom Nansen calls astonishingly musical people. As to the Negro of North America much of their music is in imitation of the European, but has a wealth of melody.

In Africa and Australia and the Islands of the Pacific there have been found many traces of primitive music. It cannot be entirely lost since we have the writings of so many travelers who were the first Europeans to enter strange countries. Among the Damaras in southern Africa the highest idea of musical performance consists in the imitation of galloping horses. Stanley, in "Darkest Africa" speaks of the enjoyment he derived from the music of the Wanyamwezi and thinks they would gratify an English audience. In Madagascar, though passionately fond of music, the natives have produced no work. The general character of African music is preference for rhythm over mel-

ody, the union of song and dance, physical exertion and physical excitement accompanying.

Among the Papuans there exists a sort of Meistersinger school, according to whose rules certain songs may be sung only by persons of certain rank. Physicians attend their patients to the accompaniment of music. So much is it believed to aid in the cure of the sick that convalescents are directed to sing several hours each day

Woman's first achievement in music was the monotone, many voices in monotone led to unison, finally to melody. Women took a prominent part in all primitive music. Most of the Japanese songs are sung by girls. Among many tribes the dancing is done by the women. They took the principal part not only in the reproduction but in the production of music. Here is a lullaby from a Luni mother:

I.	II.
Little maid-child !	Little man-child !
Little sweet one !	Little man-child !
Little girl.	Little boy.
Though a baby,	Though a baby,
Soon a-playing	Soon a-hunting
With a baby	After rabbits
Will be going.	Will be going.
Little maid-child	Little man-child
Little woman so delightful,	Little man-child so delightful,
So delightful !	So delightful !

It has been frequently observed among these people that the male voices are exceedingly high. Up the Niger and its branches the prevailing voice among men is high baritone, among the women, contralto. Among the male voices in a Hottentot chorus not a baritone was heard, every one sang tenor.

Mr. Berg imagines that the male voice was formerly higher than now, and relates as analagous to this that our boys also have at first high voices which acquire the deep tones of a

man after mutation. Wallaschek does not believe in this analogy, as then the voices of savages should have been female voices, since boys' voices fall from the alto or soprano to bass or tenor. He attributes the high pitch of their voices to excitement.

As to the origin of music Darwin believes that musical notes and rhythm were first used by the progenitors of mankind for the sake of charming the opposite sex. He notes the power of music to excite emotions of tenderness, of triumph, and ardor of war. He claims that greater intensity of feeling may be concentrated in a single musical note than in pages of writing. Spencer claims that song is developed from emotional speech, thereby agreeing with Darwin. He says that since music awakens in us dormant sentiments of which we had not conceived the possibility and do not know the meaning, these sensations appear like mental reversions to the emotions and thoughts of a long past age. But because so long a time has elapsed we may believe the power of music to have become sublimated, as it were, out of the coarse excitements,—love, emulation, war,—present during the earlier stages, to higher emotions which we may not be able to explain. The use of the voice as a means of pleasure preceded its use for purposes of communication. Spencer gives the following extract from a traveler in Hungary: "Music is an instinct with these Hungarian gipsies. They play by ear but with marvelous precision. Compositions of their own seem an utterance of a people's history. There is a low wail of sorrow, then a sense of defeat, then a wild burst of exultation. They become completely intoxicated with this music."

Wallaschek does not agree with Darwin and Spencer that music grew out of speech. He believes it impossible to say what music expresses except in music. He objects to Darwin's theory that the bird's love song was original music, and that the agreeable feelings which accompanied it were transmitted through heredity to further generations, thus accounting for man's pleasure in music, Hudson, in "The Naturalist in the

La Plata," gives many illustrations of birds assembling for dances and concerts. He has noticed that the song of the male bird during pairing season is feeble and sketchy, his singing being accompanied by love antics. After the mate is chosen his songs are more melodious. After all his observation and study he says: "The conscious sexual selection on the part of the female is not the cause of music and dancing performances in birds, nor of the brighter colors and ornaments that distinguish the male."

Wallaschek believes that music arises from rhythmical impulse and gives as his reasons: "1. There is no *speech* in songs. 2. The monotone could not arise from modulation of voice in emotional speech,—the sense of time was developed long before melody. 3. Music is the expression of emotion, speech is the expression of thought: music stands to speech as drawing to writing.

Gurney believes that the vocal expression of a particular emotion came first, and from this proceeded vocal expression of emotion in general. He also believes that the idealized rendering of emotion is the vital element in emotion. Sully does not accept this, but claims that melody is the essential part of music and melody is a fusion of rhythm and pitch.

To sum up the elements of greatest importance in the musical development of the child, we find they are time or rhythm, love of home, love of country, melody, religious sentiment. The same qualities appear in the musical development of savage tribes. I place rhythm first for it seems to me music had its origin therein. The play-instinct of animals, the dance-instinct of primitive people, the play and dancing movements of little children are all rhythmical. Since it is the accepted theory that the development of the race is in many ways repeated in that of the child, it may readily be accepted as true in the growth of music.

Let me give in closing the words of Jean Paul Richter: "Music, the only fine art in which man and all classes of animals, spiders, mice, elephants, fish, amphibious creatures,

birds,—have a community of goods, must ceaselessly affect the child who is the spiritual and the brute beast united. Music, rather than poetry, should be called 'the happy art.' She imparts to children nothing but heaven, for as yet they have not lost it, and lay no memories as mufflers on the clear sounds."

FANNY B. GATES.

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PREPARATION FOR THE TEACHING OF SECONDARY ENGLISH.*

There is much that would be desirable in the special studies and training of the English teacher, but into that boundless field we have no call at this moment to enter; I shall confine myself here to that which I deem essential.

"First, catch your hare." A fair teacher of some subjects can be made out of indifferent material. Not so in English. A person lean-souled by nature, juiceless, arid, pinched, spiritually wizened, may be normalized and academized till his trainers have come to the end of their resources, and only be more arid, and wizened, and sapless, and mechanical, and useless, as the result of it all. You can not get blood out of a turnip; you need not expect to make the right sort of English teacher out of anything but choice stock. The machine-made article is a very fair imitation of the genuine thing; but all it can do is to perpetuate and glorify the tradition of the soullessly mechanical, the virtues of the *simulacrum*, the agility of pasteboard puppets dancing to wires. Let us perpetuate and glorify as little of this as possible. In what I am going to say I shall assume that the neophyte is worthy of his training.

Another word by way of preface. I shall not attempt to outline a systematic course of preparation, nor to indicate in what order the several disciplines shall be pursued. Personally, I think it doesn't greatly matter. What matters is that you

* Read before the Regents' Convocation, Albany, N. Y., June 27, 1898.

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